1862
June 23
LoSoP

CATALOGUE

OF A

VALUABLE COLLECTION

OF

FINE ENGRAVINGS,

Consigned from Italy,

COMPRISING SOME OF THE

CHOICEST SPECIMENS IN THE FINEST STATES

OF THE WORKS OF THE

MOST DISTINGUISHED ENGRAVERS,

SELECTED FROM THE CABINETS OF

SIGNOR POGGIALI OF LEGHORN,

(Friend of RAPHAEL MORGHEN);

THE LATE

SIGNOR CURTI OF MILAN, DR. GIANELLI,

AND OTHER CELEBRATED COLLECTIONS,

INCLUDING

THE LAST SUPPER, BY RAPHAEL MORGHEN, WITH THE WHITE PLATE, WITH ENTIRE MARGIN, *and autograph line of presentation from the engraver;* UNIQUE PROOF OF THE AURORA, *with the artists' names written in by Raphael Morghen;* THE TRANSFIGURATION; THE SPASIMO, BY TOSCHI; THE SPOSALIZIO, AND CORREGGIO MAGDALEN, BY LONGHI; THE SIBYLS, AFTER DOMENICHINO AND GUERCINO, BY PERFETTI; THE JUDGMENT OF SOLOMON, BY ANDERLONI; THE MADONNA DI S. SISTO, AND ST. JOHN, AFTER DOMENICHINO, BY MULLER; THE ASSUMPTION, BY SCHIAVONE; LA BELLE JARDINIERE, AND VIERGE AUX ROCHERS, BY DESNOYERS; CHARLES THE FIRST WITH THE HORSE, AND HENRIETTA MARIA, BY SIR ROBERT STRANGE; THE FISHERY, AND SPANISH POINTER, BY WOOLLETT; THE SATIN GOWN, AND MUSICIENS AMBULANS, BY WILLE; and other celebrated subjects by the same and other Artists;

IN THE FINEST PROOF STATES.

WHICH WILL BE SOLD BY AUCTION, L.26856

BY MESSRS.

S. LEIGH SOTHEBY & JOHN WILKINSON,

AUCTIONEERS OF LITERARY PROPERTY & WORKS ILLUSTRATIVE OF THE FINE ARTS,

AT THEIR HOUSE, No. 13 (late 3) WELLINGTON STREET, STRAND, W.C.

On MONDAY, the 23rd day of JUNE, 1862, and following Day,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR, AND CATALOGUES HAD.

J. DAVY AND SONS, PRINTERS, 137, LONG ACRE.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide such dispute.

II. No person to advance less than 1s.; above Five Pounds, 2s. 6d. and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.

IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

V. The Lots to be taken away at the Buyer's expence, immediately after the conclusion of the Sale; in default of which, Messrs. S. LEIGH SOTHEBY and JOHN WILKINSON will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of TWO DAYS after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought, Messrs. S. LEIGH SOTHEBY & JOHN WILKINSON will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.

VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEBY & JOHN WILKINSON,

Wellington Street, Strand.

CATALOGUE

OF A

VALUABLE COLLECTION

OF

FINE ENGRAVINGS.

FIRST DAY'S SALE.

ANDERLONI.

LOT				
Holloway	1 THE WOMAN TAKEN IN ADULTERY, after TITIAN, ARTIST'S PROOF BEFORE ANY LETTERS, WITH REMARK 1	10	10	.
Do	2 MOSES AT THE WELL, after POUSSIN, ARTIST'S PROOF BEFORE ANY LETTERS, WITH REMARK 1	8	8	.
Goupil	3 The Woman taken in Adultery; Moses at the Well, *fine open letter proofs, with full margin* 2	7	.	.
Whitfield	4 THE JUDGMENT OF SOLOMON, after RAPHAEL, BRILLIANT ARTIST'S PROOF BEFORE THE ENGRAVED BORDER, RARE 1	5	5	.
Holloway	5 ATTILA, after RAPHAEL, ARTIST'S PROOF *before any letters* 1	3	.	.
Do	6 HELIODORUS, after RAPHAEL, ARTIST'S PROOF *before any letters, with remark* 1	3	7	.
Radford	7 ATTILA AND HELIODORUS, *fine open letter proofs, presentation copies to Toschi and Longhi* 2	4	4	.

2	2	.	8 ATTILA AND HELIODORUS, Another pair, *equally fine* 2	Whitfield
1	17	.	9 THE VIRGIN WITH ANGELS, after TITIAN, FINE PROOF, *with artists' names only* 1	Nosedo
2	11	.	10 THE MADONNA, after RAPHAEL, from the Gallery at Vienna, ARTIST'S PROOF, RARE 1	Do
"	9	.	11 The same, *print, fine impression* 1	Fawcett
1	10	.	12 Head of our Saviour from the Transfiguration, CHOICE ARTIST'S PROOF, *before any letters, and before the glory and arms* 1	Evans
1	12	.	13 Magdalen, after Sassoferrato, FINE ARTIST'S PROOF, WITH REMARK 1	Holloway
1	"	.	14 HOLY FAMILY, after POUSSIN, *proof before any letters* 1	Evans
2	5	.	15 "DILEXIT MULTUM," after CORREGGIO, ARTIST'S PROOF *before engraved border*, BRILLIANT AND VERY RARE 1	Holloway
			AUDRAN.	
"	9	.	16 The Crucifixion, after Mignard, *superb impression* 1	Higgens
			BAILLIE.	
"	10	.	17 The Hundred Guilder, by Rembrandt, *first state, before the erasure of dog, and shading in feet of patient* 1	Holloway
			BALECHOU.	
5	5	.	18 ST. GENEVIÉVE, after Vanloo, ARTIST'S PROOF BEFORE THE BORDER OR ANY LETTERS, *fine and rare* 1	Do
5	5	.	19 ST. GENEVIÉVE, ANOTHER IN THE SAME FINE STATE 1	Do
1	5	.	20 The Storm and the Calm, after Vernet, FINE PROOFS, *before the lines upon the inscriptions* 2	Nosedo
			BARTOLOZZI.	
"	10	.	21 Clytie, after Carracci, *fine proof before letters* 1	Holloway
1	3	.	22 La Vierge au Silence, after Carracci, *fine proof before any letters* 1	Moffatt

BERVIC.

Whitfield	23 THE LAOCOON, FINE PROOF, *with artist's name only, full margin*	1	3	3 .
Do	24 THE LAOCOON, BRILLIANT ARTIST'S PROOF, *with the name etched in the centre, in the finest condition*	1	10	. .
Grundy	25 DEJANIRA, after GUIDO, and the Education of Achilles, after Regnault, *fine proofs before letters*	2	7	12 .
Moffatt	26 Louis XVI, whole length, after Callet, *proof*	1	4	. .

BISI.

Nosedo	27 The Virgin, after Luini, *fine proof before any letters*		.	19 .

BLANCHARD.

Whitfield	28 Head of our Saviour, after Paul Delaroche; and the Angel Gabriel, the companion, *fine proofs before letters*	2	.	18 .

BLOEMART.

Clement	29 Holy Family, after Carracci, *fine*	1	.	12 .

BOSCOLO.

Grundy	30 The Magdalen, after Schiavoni, *proof before letters*	1	2	8 .
Do	31 The Bath, after Haie, *proof before letters*	1	.	12 .

BROWNE.

Nosedo	32 Landscape, after Gaspar Poussin, *fine proof before letters*	1	.	9 .

CARONNI.

Holloway	33 THE VISION OF EZEKIEL, after RAPHAEL, BRILLIANT PROOF BEFORE LETTERS	1	4	8 .

CHODOWIECKI.

Do	34 A Collection of Vignettes and other Works, *many in proof states*, and others, by Rahl	69	1	12 .

CLAESSENS.

35 THE DESCENT FROM THE CROSS, after RUBENS,
PROOF, *fine and very rare* 1

CORR, ERIN.

36 THE CRUCIFIXION, after VAN DYCK,
CHOICE INDIA PROOF BEFORE LETTERS 1

COSTA.

37 The Annunciation, after Correggio,
fine artist's proof before any letters 1

DESNOYERS.

38 THE VISITATION, after RAPHAEL, *fine proof* 1
39 LA VIERGE AU POISSON, after RAPHAEL,
FINE PROOF, *full margin* 1
40 LA VIERGE AU POISSON,
ANOTHER *in the same fine state* 1
41 LA VIERGE AUX ROCHERS, after LEONARDO DA VINCI,
FINE PROOF 1
42 LA BELLE JARDINIERE, after RAPHAEL,
FINE PROOF 1
43 LA BELLE JARDINIERE,
BRILLIANT AND RARE PROOF *before letters, with full margin* 1
44 Napoleon, whole length, after Gerard,
fine impression, with the Eagle stamp 1
45 The Madonna del Tempi, after Raphael,
early impression before the additional line 1

DUPONT.

46 THE EARL OF STRAFFORD GOING TO EXECUTION, after PAUL DELAROCHE, *proof before letters* 1
47 THE HEMICYCLE OF THE FINE ARTS, after PAUL DELAROCHE,
PROOFS BEFORE LETTERS 3

EARLOM.

48 The Royal Academy, after Zoffany, *proof before letters* 1 — 2 8 .

49 Fruit and Flower Pieces, BRILLIANT AND RARE ARTIST'S PROOFS BEFORE THE MOTTOES IN THE ARMS 2 — 7 . .

50 The Concert of Birds, after Nuzzi, *proof before letters*; Rubens and his Wife, *proof* 2 — 1 7 .

51 The Blacksmith's Shop, after Wright, *proof before letters* 1 — 1 11 .

52 The Iron Forge, after Pether, *proof before letters* 1 — . 14 .

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53 The Tigress, after Stubbs, by Dixon, *fine proof before letters* 1 — 3 3 .

EDELINCK.

54 The Holy Family, after Raphael, FINE AND RARE PROOF BEFORE THE ARMS OF COLBERT 1 — 5 10 .

55 Charles D'Hozier, *fine* 1 — . 3 .

FELSING.

56 Marriage of St. Catherine, after Correggio, *artist's presentation proof before arms or letters* 1 — 2 2 .

57 Madonna del Trono, after Andrea del Sarto, BRILLIANT AND RARE ARTIST'S PROOF, *before the inscription on pedestal* 1 — 3 15 .

58 Genevieve, after Steinbruck, *proof before letters* 1 — 2 6 .

59 Genevieve, *another in equally fine state* 1 — 2 16 .

60 Maids at the Fountain, after Bendeman, *proof before letters, fine and rare* 1 — 2 14 .

61 The Lute Player, *proof before letters* 1 — 1 14 .

62 Salvator Mundi, after Leonardo da Vinci, *artist's proof before any letters, with remark* 1 — . 6 .

63 Gesu al Orto, after Carlo Dolci, *proof before any letters* 1 — 1 18 .

FORSTER.

64 RAPHAEL AT FIFTEEN,
FINE ARTIST'S PROOF BEFORE LETTERS (*No.* 3) 1

65 THE THREE GRACES, after RAPHAEL, *fine* 1

66 LA VIERGE AU BAS-RELIEF, after LEONARDO DA VINCI,
an early impression 1

67 PORTRAIT OF RAPHAEL, after Himself,
CHOICE PROOF BEFORE LETTERS 1

68 URANIE, after RAPHAEL,
CHOICE PROOF BEFORE LETTERS 1

GANDOLFI.

69 St. Jerome, after Correggio,
fine artist's proof before any letters, with remark 1

70 ST. CECILIA, after RAPHAEL,
fine artist's proof before any letters, with remark 1

71 Susannah; Sleeping Cupid,
artist's proofs before any letters 2

72 Judith, after Allori,
artist's proof, with remark, fine 1

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73 CHARITY,
AN EXQUISITELY FINISHED DRAWING IN CHALK, BY GANDOLFI, *from his own design*

74 THE NATIVITY, 1
A SIMILARLY EXECUTED DRAWING, *after G. Gandolfi* 1

GARAVAGLIA.

75 THE ASSUMPTION, after GUIDO,
fine proof before any letters 1

76 THE ASSUMPTION,
ARTIST'S PROOF, *with the white key, fine and rare* 1

77 Madonna di S. Gimminiano, *fine artist's proof* 1

78 MAGDALEN, WITH THE CUP, after CARLO DOLCI,
proof before letters 1

79 MAGDALEN WITH THE CUP,
ARTIST'S PROOF, WITH WHITE JEWEL, *fine and rare* 1

80 Madonna, with the Stars, after Guido,
proof before letters 1

Gladwell

81 Beatrice Cenci, *an early impression* 1 . 13 .

Holloway

82 Infant Saviour, after Carlo Maratti, *proof before letters* 1 . 12 .

Whitfield

83 MADONNA DELLA SEGGIOLA, after RAPHAEL, *fine impression* 1 2 2 .

GHISI.

Nocelos

84 Jeremiah. Sybils Delphica and Persica, &c. after Michael Angelo, in the Sistine Chapel at Rome, 3 *proofs before the name of the engraver, fine and excessively rare* 4 1 13 .

HOUBRAKEN.

Fawcett

85 Various Portraits, including one of the Engraver, *some proofs* 13 1 11 .

JESI.

Fawcett

86 MADONNA, after RAPHAEL, in the Gallery of the Grand Duke, *fine proof before letters* 1 1 6 .

Holloway

87 Ripudio di Hagar, after Guercino, PROOF BEFORE ANY LETTERS, RARE 1 1 5 .

Fawcett

88 MADONNA, after FRA BARTOLOMEO, in the Cathedral at Lucca, *india proof* 1 . 16 .

Whitfield

89 PORTRAIT OF LEO X, after RAPHAEL, PROOF BEFORE ANY LETTERS 1 3 12 .

LEFEVRE.

Holloway

90 Jeanne d'Arragon, after Raphael, *fine artist's proof on india paper before any letters* 1 . 18 .

LIGNON.

Fawcett

91 La Vierge au Poisson, after Raphael, *fine proof before letters* 1 1 1 .

Evans

92 Portrait of Poussin, after himself, *fine proof* 1 . 4 .

LONGHI.

Do

93 Madonna, after Leonardo da Vinci, *proof before any letters* 1 1 16 .

Do

94 THE HOLY FAMILY, after RAPHAEL, at Naples, *fine proof before any letters, with etched names* 1 2 10 .

Grundy

95 THE HOLY FAMILY, *another in similar fine state* 1 2 14 .

.	18	.	96 THE MADONNA COL VELO, after RAPHAEL, *artist's proof of the plate at the death of Longhi* 1	Noseda
3	.	.	97 The Madonna col Velo, as finished by Toschi, ARTIST'S PROOF BEFORE ANY LETTERS 1	Holloway
"	11	.	98 The Deposition, after Crespi, *artist's proof, with remark* 1	Noseda
.	5	.	99 The Decollation of St. John, after Gerard Dow *proof before letters* 1	Fawcett
5	5	.	100 TRIUMPH OF GALATEA, after Albano, *fine proof* 1	Grundy
1	10	.	101 MADONNA DEL LAGO, after LEONARDO DA VINCI, *fine, before the arms, and with the verses only* 1	Noseda
4	4	.	102 MADONNA DEL LAGO, *fine proof* 1	Whitfield
9	5	.	103 THE VISION OF EZEKIEL, after RAPHAEL, BRILLIANT AND RARE ARTIST'S PROOF, *with the etched name* 1	Holloway
30	.	.	104 THE MAGDALEN, after CORREGGIO, FINE AND RARE ARTIST'S PROOF BEFORE THE ARMS OR ANY LETTERS 1	Jennings
28	.	.	105 THE MARRIAGE OF THE VIRGIN, after RAPHAEL, SUPERB PROOF, *with the verses only, in fine condition, with full margin* 1	Evans
32	.	.	106 THE MARRIAGE OF THE VIRGIN, ANOTHER IN A SIMILAR FINE STATE 1	Do
8	10	.	107 THE MARRIAGE OF THE VIRGIN, *a fine early impression, with the oval in centre for number* 1	Radford Radclyffe
1	"	.	108 The Virgin, after Carlo Dolci, *proof before letters* 1	Grundy
.	6	.	109 Prince Eugene, after Gerard, *private plate, proof before letters* 1	Whitfield
"	14	.	110 Bonaparte at the Bridge of Arcole, after Gros, *first state, rare* 1	Holloway
.	18	.	111 Cupids at Play, after Poussin, 1 *artist's proof before any letters, etched names only* 1	Grundy
25	.	.	112 THE HOLY FAMILY, after RAPHAEL, from the Picture in the Museum at Naples, THE ORIGINAL DRAWING IN CHALK, EXQUISITELY EXECUTED BY LONGHI, *for the purpose of his engraving* 1	Holloway

£473. 11. 0

SECOND DAY'S SALE.

MARTINET.

	LOT				
Holloway	113	THE MADONNA, after RAPHAEL, BRILLIANT ARTIST'S PROOF, WITH REMARK	1	2	2 .
Goupil	114	Charles I. in the Guard Room, after Paul Delaroche, *fine early impression*	1	1	4 .

MASQUELIER.

Holloway	115	THE ENTOMBMENT, after RAPHAEL, *beautiful proof before letters on india paper*	1	3	5 .
Goupil	116	La Vierge au Livre, after Raphael, from the Colonna Gallery *fine proof before letters*	1	1	6 .

MASSARD.

Holloway	117	St. Cecilia, after Raphael *proof before letters*	1	2	2 .

MASSON.

Do	118	PORTRAIT OF BRISACIER, after MIGNARD, PROOF BEFORE ANY LETTERS, RARE	1	4	. .

METZMACHER.

Do	119	Portrait of Philip de Champaigne *artist's proof, on india paper, with white block*	1	.	5 .

MORGHEN.

Palmer	120	THE LAST SUPPER, after LEONARDO DA VINCI, ARTISTS'S PROOF, WITH WHITE PLATE AND ENTIRE MARGIN	1	2	15 . .

The proof with the *white plate*, lately sold in Paris for 8,400 francs, had the arms printed. We find on comparison with the fine impression at the British Museum, that this has more work on the figure to the extreme right. It would appear from the autograph note by Raphael Morghen below, that, on the completion of the engraving, he was anxious to present his particular friend with a perfectly unique copy, and had this printed without arms or dedication; and, writing himself upon it, has omitted the (R. M.) seen on other proofs in this state.

"Prova unica col piatino non finito, avanti l'arma, &c., destinata dall' Incisore infrascritto per la Collezione di Stampe scelte, e rare del Signor Gaetano Poggiali suo dilettisimo amico, in contrassegno di parziale affetto.—RAFFAELLE MORGHEN."

121 THE LAST SUPPER, after LEONARDO DA VINCI,
BRILLIANT PROOF WITH LARGE MARGIN 1

122 THE LAST SUPPER,
an exquisite impression, before the retouch 1

123 AURORA, after GUIDO
A SUPERB PROOF OF THE GREATEST RARITY, WITH FINE MARGIN AND BEFORE ANY LETTERS, *the Artists' names being neatly written by Raphael Morghen himself,* UNIQUE 1

124 AURORA, after GUIDO,
a fine early impression before the retouch 1

125 THE TRANSFIGURATION, after RAPHAEL,
fine impression, full margin, No. 336 1

126 THE TRANSFIGURATION,
BRILLIANT PROOF, WITH FULL MARGIN 1

127 RAPHAEL AND THE FORNARINA,
AN EXQUISITE PAIR OF PROOFS UNIFORM, WITH FULL MARGIN 2

128 PARCE SOMNUM RUMPERE, AFTER TITIAN,
ARTIST'S PROOF BEFORE ANY LETTERS, EXCEEDINGLY RARE IN THIS STATE AND CONDITION 1

129 THE PENITENT MAGDALEN, after MURILLO,
FINE PROOF, WITH ARTISTS' NAMES ONLY, AND LARGE MARGIN 1

130 The Madonna del Sacco, after Andrea del Sarto,
proof 1

131 MADONNA DEL SACCO,
ARTIST'S PROOF *before arms or any letters,* VERY RARE 1

132 "NOLI ME TANGERE," after BAROCCIO,
CHOICE PROOF 1

133 Jurisprudence, after Raphael, *fine impression* 1

134 MARQUIS MONCADA, after VAN DYCK,
BRILLIANT PROOF 1

135 MARQUIS MONCADA, ANOTHER EQUALLY FINE 1

136 THE REPOSE IN EGYPT, after POUSSIN,
PROOF BEFORE ARMS OR ANY LETTERS, *etched name only,* VERY RARE 1

137 THE REPOSE IN EGYPT; THE DANCE OF THE SEASONS
fine proofs 2

138 Angelica and Medora, after Raphael Mengs,
proof before letters 1

139	The Saviour, after Leonardo da Vinci, *proof*	1	.	12 .
140	Poetry, Justice, Theology, and Philosophy, after Raphael, *fine impressions*	4	1	16 .
141	Dante, Tasso, Petrach, and Ariosto, *fine impressions*	4	2	7 .
142	The Magdalen, after Carlo Dolci, *proof*	1	.	17 .
143	Poesia, after Carlo Dolci, *india proof before letters, fine*	1	2	2 .
144	The Chase of Diana, after Domenichino, artist's proof before any letters, *with etched name only*, rare	1	8	8 .
145	Apollo and the Muses, after Mengs, artist's proof *before any letters*	1	5	5 .
146	The Three Ages, after Gerard, *proof before any letters*	1	1	13 .
147	Lorenzo de Medici, *open letter proof*	1	.	15 .
148	Lorenzo de Medici, brilliant artist's proof, *before any letters, rare*	1	5	5 .
149	Portraits of Volpato, Mayer, &c. *proofs*	3	.	5 .
150	Madonna della Seggiola, after Raphael, small circle, *artist's proof before any letters, very rare*	1	1	13 .
151	Madonna della Seggiola, small circle, *proof before letters*	1	1	2 .

MÜLLER.

152	ST. JOHN, after Domenichino, with the date 1808, fine and rare proof, with full margin	1	22	10 .
153	Madonna della Seggiola, after Raphael, *fine proof before any letters*	1	2	12 .
154	MADONNA DI S. SISTO, after Raphael, fine and rare proof	1	56	.. .
155	Madonna di S. Sisto, *fine impression before the retouch*	1	10	15 .

PAVON.

156	The Communion of St. Jerome, after Domenichino, *proof before letters, artists' names only*	1	.	15 .

PERFETTI.

157	The Presentation in the Temple, after Fra Bartolomeo, *fine proof*	1	.	16 .

3	10	.	158 THE PRESENTATION IN THE TEMPLE, ARTIST'S PROOF BEFORE ANY LETTERS, *with full margin* 1	Holloway
9	9	.	159 SIBYLLA CUMÆA, after DOMENICHINO, ARTIST'S PROOF BEFORE ANY LETTERS OR ARMS, WITH FULL MARGIN, FINE AND RARE 1	Do
"	16	.	160 SIBYLLA CUMÆA, *fine impression* 1	Fawcett
10	"	,	161 SIBYLLA SAMIA, after GUERCINO, 1 ARTIST'S PROOF BEFORE ANY LETTERS OR ARMS, WITH FULL MARGIN, FINE AND RARE 1	Gruncly
1	1	.	162 La Sibylla, after Domenichino, *fine proof before letters, artists' names only* 1	Rosetter
1	1	.	163 BIRTH OF THE VIRGIN, after ANDREA DEL SARTO 1 BRILLIANT ARTIST'S PROOF BEFORE ANY LETTERS, WITH REMARK	Holloway
3	.	.	164 LA BELLA DI TIZIANO, *fine india proof before any letters* 1	Hanson
			PIOTTI.	
"	18	.	165 Semiramide, after Guercino, *artist's proof* 1	Holloway
			POILLY.	
"	13	.	166 St. Jerome, after Philip de Champagne—Arnauld Evêque d'Angers 2	Fawcett
"	14	.	167 La Vierge au Berceau, after Raphael, *before the dedication* 1	Do
			PORPORATI.	
2	.	.	168 The Bath of Leda, after Correggio, *proof before letters* 1	Gruncly
3	4	.	169 Venus and Cupid, after Battoni, *fine proof* 1	Do
1	1	,	170 Le Coucher, after Vanloo—~~Susannah, after Santerre,~~ *fine proofs before letters* 2	Do
			RAGGIO.	
"	9	.	171 The Virgin, after Luini, *superb artist's proof* 1	Fawcett
			RICHOMME.	
7	5	.	172 GALATEA, after RAPHAEL, FINE PROOF, *with full margin* 1	Goupil

Glackwell	173 La Vierge au Silence, after Carracci, *proof before letters*	1	1	4 .
Evans	174 Adam and Eve, after Raphael, brilliant proof	1	4	. .
	RIVERA.			
Rosella	175 Cleopatra, after Guido, *fine artist's proof before any letters, with remark*	1	1	2 .
Dr	176 Flora, after Titian, *fine proof*	1	1	7 .
	ROSASPINA.			
Fawcett	177 The Dance of Cupids, after Albano, *fine impression*	1	.	18 .
Do	178 The Dance of Cupids, *proof before letters*	1	1	10 .
Moffatt	179 The Dance of Cupids, artist's proof before any letters, and before the border, very rare	1	5	15 .
Holloway	180 The Deposition, after Correggio, *fine proof before letters*		1	3 .
	SCHIAVONE.			
Colnaghi	181 The Assumption, after Titian, *fine open letter proof, with full margin*	1	9	. .
Holloway	182 THE ASSUMPTION, artist's proof before any letters, or arms, with remark; in the finest condition, and very rare	1	30	. .
	SCHMUTZER.			
Rosenberg	183 St. Ambrose, after Rubens, *fine proof before letters*	1	.	16 .
	SHARP.			
Whitfield	184 St. Cecilia, after Domenichino, *fine proof*	1	1	1 .
Rosella	185 John Hunter, after Sir Joshua Reynolds, brilliant proof *before any letters*	1	3	3 .
Holloway	186 John Hunter, *fine impression*	1	.	17 .

3	.	.	187 THE DOCTORS OF THE CHURCH, after GUIDO, *proof before letters, with the arms* 1	Moffatt
4	4	.	188 THE DOCTORS OF THE CHURCH, FINE PROOF BEFORE ANY LETTERS, AND BEFORE THE ARMS 1	Whitfield
"	7	.	189 The Witch of Endor, after West, *proof before letters* 1	Fawcett
			SOSTER.	
"	10	.	190 The Holy Family, after Sassoferrato, BRILLIANT ARTIST'S PROOF *before any letters* 1	Holloway
"	11	.	191 The Holy Family, ANOTHER, EQUALLY FINE 1	Whitfield
			STEINLA.	
"	17	.	192 THE DEPOSITION, after FRA BARTOLOMEO 1	~~Hardcastle~~ Radford
			STRANGE.	
5	5	.	193 CHARLES I. WITH THE HORSE, after VAN DYCK, FINE PROOF 1	Colnaghi
34	.	.	194 CHARLES I. WITH THE HORSE, after VAN DYCK; HENRIETTA MARIA, AFTER THE SAME, THE COMPANION, PROOFS BEFORE ANY LETTERS, IN THE FINEST POSSIBLE STATES AND CONDITION, WITH FULL MARGIN 2	Holloway
3	6	.	195 CLEOPATRA, after GUIDO, PROOF BEFORE ANY LETTERS, RARE; *it is to be regretted that it has been cut close, except at the lower margin* 1	Agnew
			TOSCHI.	
10	10	.	196 LO SPASIMO, after RAPHAEL, FINE PROOF, *full margin* 1	Whitfield
35	.	.	197 LO SPASIMO, after RAPHAEL, BRILLIANT ARTIST'S PROOF ON INDIA PAPER BEFORE ANY LETTERS, WITH REMARK, *in the finest condition* 1	Moffatt
7	7	.	198 THE DESCENT FROM THE CROSS, after DANIEL DE VOLTERRA, BRILLIANT ARTIST'S PROOF, WITH THE WHITE CROSS, AND FULL MARGIN 1	Do.

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